


<p>Prof. S.A. Smith</p> <p>Office: TUR 4324</p> <p>Office Hours: W 2:00-4:00 and by appointment</p>	 <p>AML 4311: Major Authors: Ursula K. Le Guin</p>	<p>MWF 5 (11:45-12:35 p.m.) TUR 2305</p>
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“We especially need imagination in science. It is not all mathematics, nor all logic, but it is somewhat beauty and poetry,” the great America astronomer Maria Mitchell wrote in [her diary](#) in 1871.

Hailed as a ‘living legend’ during her lifetime, Ursula Kroeber Le Guin passed away at the age of 88 in January 2018. Now recognized as one of the greatest authors of our time, Le Guin created new and alien worlds that yet always speak to deeply important issues in our own lives, and to what it means to be human. By turns witty and wild, mischievous and yet always dangerous, Le Guin’s consummate ability to both entertain and make the reader think is a rare and radiant combination that this class will explore by examining her multi-faceted career as a novelist, poet, essayist and children’s book author.

Required Readings: First, a word about these texts: given that most students now use Kindles and such, I’ve given up trying to get us all “on the same page” even if I still think this is the most effective way of reading in a classroom. If you want the ISBN number of the volume I will be using, let me know. Otherwise, you can find most of these texts easily at online outlets (I prefer Powell’s Books in Portland, Oregon, but I leave that up to you). This collection of short stories has many more stories in it than what we are using, so if you want to try to find them in a different format, that’s also up to you.

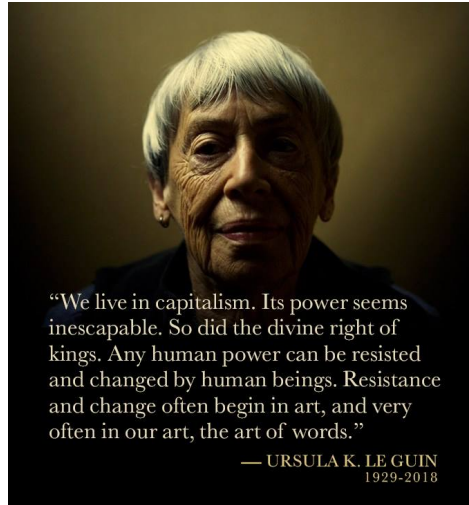
Le Guin, Ursula K., *The Real and the Unreal: Selected Short Stories*

The Left Hand of Darkness

The Lathe of Heaven

The Dispossessed

The *EarthSea* Cycle: *A Wizard of Earthsea*
The Tombs of Atuan
The Farthest Shore
Tehanu
The Other Wind



Online Resources:

Ursula K. Le Guin's homepage: <https://www.ursulaklequin.com/home>

92 Y NYC reading from 1995 at <https://soundcloud.com/92y/ursula-k-le-guin-prose-and-poetry>

Requirements: We shall be doing short, in-class writing-response exercises, a mid-term assignment and a final paper. Final grades will be assigned according to the following numerical breakdown: Attendance/class participation 40% (this includes any in-class writing or assignments); mid-term: 25% and final paper: 35% .

1. **Class participation:** You will agree to work in the class, with due respect to the class and your classmates. I know this is difficult for some of us who are shy. I ask for a good faith effort. **You will agree to work in the class, with due respect to the class and your classmates. I know this is difficult for some of us who are shy. I ask for a good faith effort, which means that you are civil to me and to your classmates; that you aren't belligerent or willfully cruel; that you don't interrupt the class for things unrelated to the class. If you have to leave the class during it for any reason, please be discreet and if you are gone longer than 15 minutes, please do not return, as it is disruptive especially in a 50 minute session.**

Class participation includes:

a. Attendance. This should probably go without saying but you will agree to be in class, promptly, at the opening of the class period with the reading assignment. If you are 15 minutes late, you will be marked late; twenty, you are absent. You have one (1) day of grace to be absent—after that your grade will suffer. Only severe illness or injury will be allowed as exceptions. In such cases, phone me at home or in the office.

b. Preparation. You will agree to have PREPARED whatever the day's assignment is. Just showing up does not constitute good class participation, especially in a writing workshop. Please, no cell phone use in class, unless we all need to Google something ASAP, or you want to listen to music on headphones during in-class writing periods.

2. Mid-Term: Choose the pairing of either *Lathe of Heaven* and "Nine Lives" or the pairing of *The Left Hand of Darkness* and "She Unnames Them" and write an argumentative essay about what you see as the relationship between the two texts, and why that relationship is important to any understanding of Le Guin's work, as you know it so far. You may use other short stories and/or Le Guin texts and/or research to support your argument (6-10 pages).

3. In-class writing: We shall be doing a number of short, in-class response papers as part of the class participation grade. These are to help those of you who have trouble talking in such a large class, and will help boost the participation grades of everyone, *unless of course you do them very badly or miss a whole bunch of them.*

4. Final Paper: For the final paper, choose either *The Dispossessed* or the *entire Earthsea Cycle* and write an argument that explores how these SF/F texts comment upon ‘reality,’ how they may either augment or distort ‘reality’ and why the fictional manipulation of the ‘real’ can have consequences for an new and/or different understanding of our own contemporary lives (10-15 pages); OR if you dare, and really want to do so, I will discuss a creative option for you. As a publisher author myself, I know the lure of writing fiction instead of criticism (and sometimes *vice-versa*) so come and talk to me, if you are interested.

And now for the obligatory UF stuff

Academic Honesty Policy: UF students are bound by the Honor Pledge that states, “We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: ‘On my honor, I have neither given nor received unauthorized aid in doing this assignment.’” The Honor Code (<http://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor of this class.

Plagiarism: I regret having to remind you that plagiarism is a serious offense. All students are required to abide by the Academic Honesty Guidelines, which have been accepted by the University. The academic community of students and faculty at the University of Florida strives to develop, sustain and protect an environment of honesty, trust and respect. Students are expected to pursue knowledge with integrity. Exhibiting honesty in academic pursuits and reporting violations of the Academic Honesty Guidelines will encourage others to act with integrity. Violations of the Academic Honesty Guidelines shall result in judicial action and a student being subject to the sanctions in paragraph XIV of the Student Conduct Code. The conduct set forth hereinafter constitutes a violation of the Academic Honesty Guidelines (University of Florida Rule 6C1_4.017). For more information about academic honesty, including definitions of plagiarism and collusion, see: <http://www.dso.ufl.edu/judicial/academic.php>

Civility: Please turn off cell-phones during class time; **if you need to leave the classroom during class, please be sure to and leave with discretion. You will be marked absent if you are gone more than 10 minutes; unless you have an official disability that requires laptop use in the class, please do not use laptops during class; if you need sleep, please stay home and sleep; please do not be rude, either to me, or to your fellow students.** It is the policy of The University of Florida to provide an educational and working environment for its students, faculty and staff that is free from sex discrimination and sexual harassment. In accordance with federal and state law, the University prohibits discrimination on the basis of sex, including sexual harassment. Sex discrimination and sexual harassment will not be tolerated, and individuals who engage in such conduct will be subject to disciplinary action. The University encourages students, faculty, staff and visitors to promptly report sex discrimination and sexual harassment. For more about the University of Florida policies regarding harassment, see the University of Florida Student Conduct Code at <http://www.dso.ufl.edu/judicial/conductcode.php> and policies regarding harassment at <http://wwwhr.ufl.edu/eo/sexharassment.html>

The Disability Resource Center: The Dean of Students Office provides students and faculty with information and support regarding accommodations for students with disabilities in the classroom. Staff at the Disability Resource Center will assist any student who registers as having a disability. Official documentation of a disability is required to determine eligibility for appropriate classroom accommodations. The professional employees at the Disability Resource Program serve as full-time advocates for students with

disabilities ensuring students have physical and programmatic access to all college programs. For more information about Student Disability Services, see: <http://www.ufl.edu/disability/>

Online Course Evaluation: Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <http://evaluations.ufl.edu>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

Final Grade Appeals: If you want to appeal the final grade you receive for this course, you should contact Professor Kenneth Kidd, Associate Chair and Undergraduate Coordinator of the English Department. You will submit your course materials for evaluation by a committee assembled by Professor Kidd. The committee may decide to raise, lower, or leave unchanged your final grade for the course. Its decision is final.

Grading Scale A = 94-100; A- = 90-93; B+ = 87-89; B = 84-86; B- = 80-83; C+ = 77-79; C = 74-76; C- = 70-73;

D+ = 67-69; D = 64-66; D- = 60-63; E = 0-59

UF Grading Policies for Assigning Grade Points

<http://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>



Schedule of Classes

The following schedule of readings is a working plan. If it becomes necessary to alter the schedule for whatever reason, I will try to give ample warning.

There will be three units to the schedule:

- Unit I:** **The Art of the Short Story (August 25-Sept. 16)**
- Unit II:** **Science and Fiction (Sept. 16-Oct. 21)**
- Unit III:** ***EarthSea* and the Power of Fantasy (Oct. 21-end)**



Week 1: The Art of the Short Story

- W. Aug. 21: Introduction and some poetry to start us off (on syllabus). Read “The Ones Who Walk Away From Omelas” (1973) for next class. I have a PDF version if you need it.
F. Aug. 23: Discuss “Omelas”

Week 2

- M Aug. 26: Continue “Omelas.” Read “She Unnames Them”
W. Aug. 28: “Unnames”
F. Aug. 30: In-class writing/reading response on the first two short stories.

Week 3

- M Sept. 2: Labor Day—**no class**—over the short holiday, read “Small Change”
W. Sept. 4: “Small Change.” Read “Nine Lives”
F. Sept. 6: “Nine Lives.” Read “The Rule of Names”

Week 4

- M Sept. 9: Finish “Nine Lives” and start “The Rule of Names”
W Sept. 11: Finish “Names”
F Sept. 13: In-class writing/reading response to the short stories: Start reading *The Left Hand of Darkness*

Week 5: Science and Fiction

- M Sept. 16: Left Hand
W Sept. 18: Left Hand
F Sept. 20: Left Hand (start reading *The Lathe of Heaven*)

Week 6:

- M Sept. 23: Left Hand; start Lathe
W Sept. 25: Lathe
F Sept. 27: Lathe

Week 7

- M Sept. 30: Lathe
W Oct. 2: Lathe
F Oct. 4: In-class writing on the novel(s)

Week 8—Mid-term

- M Oct. 7: Midterms are due in class. We shall watch 1/2 documentary of “The Worlds of Ursula K. Le Guin” to take a breather!
W Oct. 9: We shall finish watching the documentary.
F Oct. 11: Discussion. Over the weekend, start reading *The Dispossessed*.

Week 9

- M Oct. 14: Dispossessed
W Oct. 16: Dispossessed
F Oct. 18: Dispossessed

Week 10 Earthsea and the Power of Fantasy

- M Oct. 21: Finish Dispossessed; start *The Wizard of Earthsea*
W Oct. 23: Wizard
F Oct. 25: Wizard

Week 11

M Oct. 28: Finish Wizard; start *The Tombs of Atuan*
W Oct 30: Tombs
F Nov. 1: Tombs

Week 12

M Nov. 4: Finish Tombs; start *The Farthest Shore*
W Nov. 6: Farthest
F Nov. 8: Farthest; start reading *Tehanu*

Week 13

M Nov. 11: Veteran's Day—off.
W Nov 13: Tehanu
F Nov. 15: Tehanu

Week 14

M Nov. 18: Finish Tehanu; start *The Other Wind*
W Nov. 20: Wind
F Nov. 22: Wind

Week 15

M Nov. 25: Wind
W. Nov. 27: Wind and/or begin discussion of the whole *Earthsea* cycle.
F. Nov. 29: **Thanksgiving Holiday: Off**

Week 16

M Dec. 2: Discussion of *Earthsea*
W Dec. 4: Last day of class, final paper due.

THE MUSHROOM HUNTERS

By Neil Gaiman

Science, as you know, my little one, is the study
of the nature and behaviour of the universe.
It's based on observation, on experiment, and measurement,
and the formulation of laws to describe the facts revealed.

In the old times, they say, the men came already fitted with brains
designed to follow flesh-beasts at a run,
to hurdle blindly into the unknown,
and then to find their way back home when lost
with a slain antelope to carry between them.
Or, on bad hunting days, nothing.

The women, who did not need to run down prey,
had brains that spotted landmarks and made paths between them
left at the thorn bush and across the scree
and look down in the bole of the half-fallen tree,
because sometimes there are mushrooms.

Before the flint club, or flint butcher's tools,
The first tool of all was a sling for the baby
to keep our hands free
and something to put the berries and the mushrooms in,
the roots and the good leaves, the seeds and the crawlers.
Then a flint pestle to smash, to crush, to grind or break.

And sometimes men chased the beasts
into the deep woods,
and never came back.

Some mushrooms will kill you,
while some will show you gods
and some will feed the hunger in our bellies. Identify.
Others will kill us if we eat them raw,
and kill us again if we cook them once,
but if we boil them up in spring water, and pour the water away,
and then boil them once more, and pour the water away,
only then can we eat them safely. Observe.

Observe childbirth, measure the swell of bellies and the shape of breasts,
and through experience discover how to bring babies safely into the world.

Observe everything.

And the mushroom hunters walk the ways they walk
and watch the world, and see what they observe.
And some of them would thrive and lick their lips,

While others clutched their stomachs and expired.
So laws are made and handed down on what is safe. Formulate.

The tools we make to build our lives:
our clothes, our food, our path home...
all these things we base on observation,
on experiment, on measurement, on truth.

And science, you remember, is the study
of the nature and behaviour of the universe,
based on observation, experiment, and measurement,
and the formulation of laws to describe these facts.

The race continues. An early scientist
drew beasts upon the walls of caves
to show her children, now all fat on mushrooms
and on berries, what would be safe to hunt.

The men go running on after beasts.

The scientists walk more slowly, over to the brow of the hill
and down to the water's edge and past the place where the red clay runs.
They are carrying their babies in the slings they made,
freeing their hands to pick the mushrooms

Werewomen
By Ursula K. Le Guin

I want to go moonwalking
on it or under it I don't care
I just want to go moonwalking
alone.

Women in their sixties
don't go to the moon,
women in the cities
don't go out alone.

But I want O listen what I want
is to be not afraid.
Listen what I need is freedom.

Women in their sixties
think about dying,
women in the cities
think about dying,
all kinds of women
think about lying,
think about lying alone.

But listen there's a moon out there
and I don't want sex and I don't want death
and I don't want what you think I want
only to be a free woman.

What is that, a free woman,
a young free woman,
an old free woman?
Asking for the moon.

Women in their sixties
have no moon.
Women in the cities
howl at the moon.

All kinds of women
talk about walking alone.
When the moon is full
listen how they howl.
listen how they howl together.